

THE MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



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SATURDAY, DECEMBER 13, 1856.

[PRICE 3D.]

Musical Announcements.

HER MAJESTY'S THEATRE.—

JULLIEN'S CONCERTS.—LAST NIGHT BUT SIX.—This Evening, a Beethoven Night.—The public is most respectfully informed that, in accordance with the wish of many of M. Jullien's patrons, a **BEETHOVEN NIGHT** will be given **THIS EVENING** (Dec. 13th), for which occasion arrangements have been made with Miss Dolby, Miss Arabella Goddard, and M. Sainton.

Programme for this evening, Saturday:—

PART I.

Overture—"Leonora" Beethoven
Air—"In questa tomba," Miss Dolby .. Beethoven
Concerto—Violin—M. Sainton Beethoven
Chorus—"Chorus of Dervishes," from the "Ruins of Athens" Beethoven
Concerto—Pianoforte—in E flat, Miss Arabella Goddard Beethoven
Song—"May Song and Youthful Flowers," Miss Dolby, accompanied on the Piano-forte by Mr. Land Beethoven
Symphony—in A Beethoven

PART II.

The New Grand French Quadrille, with Solos by M.M. Pratten, Lavigne, de Yong, Lazarus, Hughes, and Herr Koenig Jullien
Solo—Pianoforte—"Les Patineurs," from Meyerbeer's Opera *Le Prophète*, Miss Arabella Goddard (by desire) Liszt
Polka—"Minnie Polka" (by desire) Jullien
Song—"Come ferry me o'er," Miss Dolby Mrs. Groom
Polka, "My Mary Ann" (by desire) Jullien
Solo—Cornet—"The River and the Star," composed expressly for and performed by Herr Koenig (his last appearance but two this season) Angelina D'Albert
Galop—"Polissier" D'Albert

To commence at Eight o'clock.

Prices of Admission:—Promenade, 1s.; Balcony, 2s. 6d.; Private Boxes, 10s. 6d., 51s., and upwards. Private boxes to be secured of Mr. Nugent, at the Box-office of the Theatre; at all the principal Libraries and Music-sellers; and at Jullien and Co.'s, 214, Regent-street.

LONDON SACRED HARMONIC SOCIETY.—

Exeter Hall.—On the Monday before Christmas-day (Dec. 22nd), Handel's **MESSIAH**. Principal Vocalists:—Mrs. Sunderland (the renowned Yorkshire Soprano), Miss S. Gilbert, the Misses Wells, Mr. G. Perren, and Mr. Lawler. Lender, Mr. H. Blagrove. Organist, Mr. Jolley. Conductor, Mr. Surman (founder of the Exeter Hall Concerts.) The subscription to the society is One or Two Guineas per Annum, three Tickets for this Oratorio. Single Tickets, Western Area, 1s.; Area or Western Gallery, 2s.; Reserved Seats, in rows, 3s.; Central Numbered Reserved Seats, 5s. each. The purchasers of tickets on or before Saturday, the 20th inst., may obtain a copy of the Messiah complete for 1s. On Thursday, the 1st of January, 1857, will be published No. 1. of Surman's Exeter Hall Handbook Edition of Handel's Messiah, to be complete in 12 monthly numbers at One Penny each. Office, No. 9, Exeter-hall.

SACRED HARMONIC SOCIETY.—

Exeter Hall.—Conductor, Mr. Costa.—On Friday, Dec. 19th, the usual Christmas performance of Handel's **MESSIAH**. Vocalists:—Madame Clara Novello, Miss Dolby; Mr. Sims Reeves, and Herr Fornace; with Orchestra of 700 performers.—Tickets, 3s., 5s., and 10s. 6d., or Subscriptions, One, Two, or Three Guineas, which will entitle to double tickets for this performance, at the Society's Office, No. 6 in Exeter Hall.

Miss DOLBY begs to announce that

her **LAST SOIREE MUSICALE** will take place at her residence, 2, Hinde-street, Manchester-square, on Tuesday next, the 16th December, to commence at 8 o'clock precisely, when she will be assisted by Miss Amy Dolby, Herr Pauer, Herr Deichmann, Mr. Lazarus, Mr. Harold Thomas, and the following members of the Vocal Union:—Miss Marian Moss, Mr. Foster, Mr. Wilye Cooper, Mr. Montem Smith, and Mr. Thomas.

Tickets, half a guinea each, may be had of Messrs. Cramer, Beale, and Co., 201, Regent-street; Messrs. Addison and Co., 210, Regent-street; Messrs. Leader and Cook, New Bond-street; and of Miss Dolby, at her residence.

ST. MARTIN'S HALL.

The New **GRAND ORGAN**, built for Wells Cathedral, by Mr. Henry Willis, will be Opened by Mr. BEST, Organist of St. George's Hall, Liverpool, with **TWO GRAND PERFORMANCES OF SACRED and SECULAR MUSIC**, on Friday Evening, Dec. 19th, at 8, and on Saturday Morning Dec. 20th, at 2 o'clock.

ST. MARTIN'S HALL.—HANDEL'S

MESSIAH will be performed on Wednesday, December 17, under the direction of Mr. JOHN HULL-LAH. Principal vocalists, Miss Banks, Mrs. Gilbert, Miss Dolby, Mr. Sims Reeves, and Mr. Thomas. Tickets, 1s., 2s. 6d.; stalls, 5s. May be had of the music-sellers; and at St. Martin's-hall. Commence at half-past seven.

ST. MARTIN'S HALL.—This evening,

Dec. 13, the **EIGHTH OF THE SATURDAY CONCERTS**, supported by Mlles. Jacobs, Wortley, Theresa Mai, Dalton, and Zimmerman; Messrs. Rolfe, Cooke, Calkin, and Brovis, Tilyard, Blyth, and Hamilton Graham, Minasi, Berger, Haskins, and the Royal Swedish Hussar Quintet. Elocutionist, Mr. Adolphus Francis. Tickets, 6d., 1s., 2s., and 3s. J. STAMMERS, Manager.

BEAUMONT INSTITUTION,

Beaumont-square, Mile-end-road.—It is respectfully announced that the **SECOND CONCERT** of the season will take place on **MONDAY NEXT** (December 15).

Artists:—Madame Rudersdorff, Miss Banks, Miss Palmer; Mr. George Calkin, Mr. Frank Bodda, and Mr. Sims Reeves. Violin, Mr. George Case. Organ and Piano, Mr. A. Carder. Concertinas, Mr. G. Case and Mr. Joseph Case. Conductor, Mr. Frank Mori.

Tickets:—Hall, 1s. 6d.; Balcony, 2s.; Reserved Seats, 2s. 6d.; to be had of Mr. Taylor, Music-seller, 84, Leadenhall-street, and at the Institution. To commence at half-past 7. Subscription to the Institution, including Library, Reading-room, Lectures, Entertainments, and five Concerts, £1 1s. per annum. All communications to be addressed to Mr. D. Francis, Secretary and Director of the Concerts.

Mr. HENRY LESLIE'S CHOIR.—The

FIRST CONCERT this season of this celebrated choir will take place on Thursday Evening, December 1, at the Hanover-square Rooms, at half-past 8, when several madrigals, part-songs, &c., will be sung. Vocalist, Miss Sherrington, Violin, Mr. Sainton. Stalls, 5s.; reserved, 2s. 6d.; unreserved seats, 1s.—At Addison, Hollier, and Lucas, 210, Regent-street; and all music-sellers

STANLEY LUCAS Hon. Sec.

CRYSTAL PALACE.—Friday Concerts.

The Programme for **FRIDAY** next will include the *Symphony in D minor*, E. Schumann; *Romanza and Polacca*, from the 2nd Concerto for clarinet, Weber (clarinet, M. Pappe); *Overtures*, *Die Mondnacht auf stillen Wasser*, Schindeldeisser, and *Walpurgisnacht*, Mendelssohn; and *Instrumental Solos* by Messrs. Van Heddegham and De Prins. Concert to commence at 2. Admission, 1s.

CRYSTAL PALACE.—SATURDAY

CONCERTS.—The Sixth of the Winter Concerts will take place on **SATURDAY NEXT** (Dec. 20), in the New Music Room, adjoining the Centre Transept, commencing at 2 o'clock. Admission, 2s. 6d.; children, 1s. A. MANNS, Conductor.

QUEEN'S ROOMS, Hanover-square.—

Madame SAINVILLE has the honour to inform her friends and the public, that in consequence of the great success the full-dress concerts and balls, introduced by her, obtained last winter, purposes continuing them this season on a grander scale, and has made the necessary arrangements with the proprietor of the Queen's Rooms for a series.

The first **FULL-DRESS CONCERT and BALL** (under distinguished patronage) will take place on Thursday, January 8, 1857, upon which occasion Madame Sainville earnestly solicits the patronage and support of her friends and the public.

Gentlemen's tickets, 10s. 6d.; lady's ticket, 7s. 6d. N.B.—Family ticket for four persons, £1 10s., may be had by applying personally to Madame Sainville, 12, Little Stanhope-street, Mayfair, up to the 7th January, 1857.

Notice.—Madame Sainville's Full-dress Concert and Ball, which was to be given at the Queen's Rooms, Hanover-square, on the 30th December next, is postponed to the 5th of January, 1857.

SIGNOR and MADAME FERRARI

beg to announce to their pupils and friends that they have **RETURNED TO TOWN** for the season, and have resumed their Professional Engagements. —Devonshire Lodge, Portland-road, Portland-place.

Mr. Geo. GENGE respectfully announces

that his **ANNUAL CONCERT and BALL** will take place in Freemasons' Hall, Great Queen-street, on Tuesday evening, January 13, 1857. Full particulars will be duly announced.—St. Mary's-terrace, Walworth, December 6, 1856.

ST. GEORGE'S GALLERY, Knights-

bridge.—**SUBSCRIPTION PROMENADE CONCERTS**, Soirées Dansantes, and Fancy Fair. This magnificent hall, the largest in England, has been taken for the above stated purposes by the Association for Promoting the Social and Intellectual Amusements of the People, and will open the latter end of December. Terms of subscription—one month, 18s.; one week, 5s.; one evening, 1s.

By order,

Mr. GEORGE A. WEBSTER, Managing Director.

SINGING and PIANOFORTE.—

Madame ANNIE LLOYD, from Paris, instructress of the nobility, gentry, &c., in Italian, German, French, and English singing, and the pianoforte, attends or receives **PUPILS** privately at her residence, 27, Quadrant, Regent-street. Professional pupils instructed.

NOTICES, &c.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

Immediate attention is requested to the accounts which have been sent to subscribers. The arrival of subscriptions is not now announced by initials as heretofore. Receipts are forwarded by post, and those who do not receive acknowledgments by return, are requested to give notice of the neglect.

All remittances should be addressed to the publisher.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

In reply to many inquiries, we beg to state that we shall not supply covers for binding, but that an index and title-page will be provided. The first volume will be completed on the 27th of December.

W. HORSLEY.—The work was reviewed in an early number of the *Gazette*.

THE MUSICAL GAZETTE

SATURDAY, DECEMBER 13, 1856.

WE were on the point of penning a column of gossip on the affairs of the week, when intelligence reached us of most extraordinary proceedings, connected with the election of an organist to a post in the City. Near the General Post-office is a church, which is the devotional resort of the inhabitants of the united parishes of St. Anne and St. Agnes, and St. John Zachary, and the appointment of organist to this church is at the present moment vacant. Though the situation has not been publicly advertised, there have been a sufficient number of applications for it to warrant our treating the matter as publicly as if "Wanted an Organist" had appeared in the *Times*. From these applications, some half-dozen favoured aspirants were selected—we presume from the particularly complimentary style of their "testimonials"—and each was allowed two hours' manipulatory acquaintance with the identical organ (for the presiding at which they strove) prior to a formal trial of skill, which Mr. GEORGE COOPER, the talented organist of St. Sepulchre's, was invited to attend, in order that he might pronounce judgment. Mr. COOPER, after patiently listening to the efforts of the competitors, placed them in their order of merit, and, one would suppose, the trial was at an end, and the victor crowned. Trial at an end? No such thing! A far more arduous, if not exciting competition awaited the still anxious candidates. They had satisfied Mr. COOPER, the chosen umpire, but this was a small instalment of the fight. The householders in the united parishes of St. A. and A. and St. J. Z. had to be canvassed one and all by those who desired to stand the slightest chance of election, and thus the trial of skill was virtually pronounced a mere blind.

Now we have seen some stupid things done in our time. We have seen a bottle set up—with no little trouble—at a considerable elevation, only to be brought down with all possible speed by means of a discharge of missiles. We have seen a pack of cards, or a set of small ligneous blocks—funnily designated "bricks" by technical juvenility—placed side by side, or one on the other (the principle being that of self-support), with an amount of caution and perseverance that promised well for the builder's eventual career in life, and, after all this industry and care, we have witnessed the demolition of the fabric with eyes of wonder, considering the time and pains employed in its rearing; but such eccentricities are, generally speaking, only to be met with in people of tender years—prattling children, or mischievous boys—and their youth absolves them from ridicule or stringent comment. We have even seen things done at great trouble and expense by maturer hands, only to be undone at further outlay, yet never did we hear of, or expect to hear of, such absurdity as a parish—or its authorities—choosing an organist for the sake of rejecting him. If the "united parishes"

determined on electing by vote, why did they select Mr. COOPER to single out the person most competent to perform the service? If they were prepared to abide by Mr. COOPER's decision, why permit the candidates to canvass the parishioners?

Mr. COOPER has been insulted, and the candidates for the appointment have been most unjustly treated. After this public exposure of the proceedings, we trust no musician will officiate as umpire at a trial of skill until he is distinctly assured that the organist he pronounces best will be appointed *before leaving the church*. There is only one way in which ultimate dissatisfaction could possibly arise. The umpire might select the best executant, without sufficiently minute attention to the devotional style of playing or the necessary qualifications for accompanying the psalmody and conducting the service; but even this might be prevented by a small committee, who should—without being made acquainted during the trial with the names of the competitors—be influenced by the professional umpire in their verdict.

After the choosing of those candidates with the best recommendations, and a test of the powers of the chosen few, our readers will be at a loss to conceive why election should not at once be made. The reason in this instance is sufficiently transparent. Amongst the competitors for the vacant post to which we have referred is a blind lady, and the sympathy of the unmusical portion of the parishional householders has been invoked by her friends and champions. How she was placed "in order of merit" at the trial we have not taken the trouble to ascertain; it is quite sufficient for us to know that an umpire was engaged, a verdict given, and at once rejected; but we imagine that Mr. COOPER was not aware of the presence of a blind candidate, since he ordered a piece of music to be played "at sight," a cruel and disgusting mockery of which we feel sure he would have not been guilty. The piece in question was, we believe, a tune with *figured bass*; and, notwithstanding the wonderful quickness of the blind in grasping harmonies as they are read to them, it is easy to conceive that a very strange performance must have taken place.

Having by this time sufficiently aroused the indignation of reasonable readers in general, and organists in particular, at the system of mock trials, we will devote a few words to the consideration of the propriety of electing, or even admitting to competition, blind organists under any circumstances.

There are very many people, perusers of this Journal, who are ignorant of the construction of the organ, the skill, power, and extraordinary nerve necessary to perform on that noble instrument, and the difficulty of accompanying either a choir or a selection of children. A properly qualified organist should know as much of the inside of his organ—so complex and elaborate are the mechanical details, and so liable are certain portions in the very best instruments to be deranged from change of temperature or other cause—as of the exterior, in order that he may be able to rectify, at a moment's notice, anything that has gone wrong in the action, &c. He has seldom less than two key-boards, for his hands, and another row of keys entitled a pedal board which consists of from 1 to 2½ octaves, for his feet; while each hand has additional duty to perform in drawing or closing the slides or "stops," which generally vary in number from 16 to 60, and are placed in rows on either side of the key-board. The feet also come in for their share of varied employment, by being called upon to depart occasionally from the pedal-board, for the purpose of shifting the aforesaid stops by means of "composition," or, more strictly speaking, combination pedals. The increase or diminution of the power (when it takes place *gradually*) which gives such expression to organ music, and which must have been noticed even by our

uninitiated readers, is regulated by the presence of the foot upon a spring at the side of the pedal-board. Add to all this bewildering work the looking after a choir, and the giving proper expression to the words of psalms, &c., and what person in his senses can expect any one "*cui lumen ademptum*" to preside with thorough efficiency in the temple of prayer and praise.

It is true that the past generation of organists was remarkable for three instances of blind persons having acquired great mastery over their instruments. We allude to PURKIS, the celebrated performer on the apollonicon, and for twenty-three years organist at a suburban church; WARNE, some time organist of the Temple; and MATHER, of St. Bride's, Fleet-street. The execution of these men was marvellous, and they were highly talented in music. Had either of them been placed in competition with the best men of their time, there is little doubt that they would have come off victorious; but such instances are extremely rare, and we must not, in the present day, when important improvements are being constantly made in organs, and there is a desire to raise the character of our church music, sanction the election of indifferently-qualified persons from mere sympathy or compassion.

We trust we shall not be considered deficient in feeling for those who know not "the blessings of the sight." We have attended blind schools at public performances and private devotion, and confess to having shed tears when strains have burst forth of as heartfelt praise as ever came from the lips of their more favoured fellow-creatures. Let it be clearly understood that we are dealing with the subject broadly, that our remarks apply equally to cases where favour is shown to incompetent persons with every sense perfect. Sufficient importance is not attached by unmusical persons to the duties of an organist, to say nothing of the proper and complete performance of divine worship, otherwise we should not hear of the election of those whose misfortune would appear to be a stronger claim upon voters than musical competency and general fitness for their post.

Metropolitan.

M. JULLIEN'S CONCERTS.

THE MENDELSSOHN NIGHT.—On Friday the 5th instant, the first part of the concert consisted of a selection from the above-named composer's works, comprising:—1. The *Ruy Blas* Overture. 2. "Nachtlied," sung by Miss Dolby. 3. Pianoforte Concerto in G, performed by Miss Arabella Goddard. 4. Symphony in A minor. 5. "Das erote Veilchen" (Miss Dolby). 6. Violin Concerto in D (andante and finale), M. le Hon. 7. Wedding March. We cannot give great credit to M. Jullien for the performance of his orchestra this season. Many of our best players who have appeared under his auspices in previous years are absent. Among these we may mention Messrs. Sainon, Blagrove, Cooper, Dando, Doyle, Mellon, Lazarus, the Harpers, and the Prattens. However, the band played the overture and the march tolerably well. In the symphony they were not by any means up to the mark. This last-named work (Op. 56, commonly called the Scotch symphony) was the result of a visit to Scotland, and a tour among the beauties of nature, "which," says C. M. von Weber, "cannot be beheld by the musician without giving rise to a train of corresponding musical associations in his mind." As a specimen of the great composer's style, it perhaps gives place to his fourth (or Italian) symphony; but for beautiful imagery, and gorgeous instrumentation, it is surpassed by none of his works. It consists of six movements, introduction, *allegro agitato*, *scherzo*, *adagio cantabile*, *allegro guerriero*, and *finale maestoso*. The *scherzo* is remarkable for graceful and elegant melody; and it was in this movement that the orchestra was particularly at fault. The *allegro guerriero* is an energetic and impetuous composition, and leads to a majestic finale.

The pianoforte concerto is so well known that comment on it is superfluous. We must, however, record the magnificent playing of Miss Goddard. In the most florid passages of this work, not a note was missed; while in the delicate melody of the finale, her exquisite touch delighted every one in the house. M. le Hon is a player of no ordinary ability; his style is fluent and graceful. However in the double shake (that *pons asinorum* of violinists) he was rather tame. Miss Dolby was warmly received and encored in both her songs. Her singing, "The First Violet" (one of the composer's happiest morceaux for the solo voice), was beautiful in the extreme.

The second part was, as usual, made up of quadrilles, polkas, &c., and included "The green trees whispered," a melodious ballad by Balfe, sung by Miss Dolby, and "Les patineurs," fantasia (Liszt), played by Miss Goddard.

There should be some decided arrangement about the "conducting" at these concerts. M. Jullien occasionally resigns his chair in favour of Herr Koenig or M. Schreurs, which is so far correct, since they are officially styled "*Sous-chefs d'orchestre*;" but ever and anon Mr. Willy—no conductor making his appearance—wields his fiddle-bow from his "*chef d'attaque*" seat, which does not look seemly. Besides, if Mr. Willy is wanted to "lead," why should he be taken from his post to conduct? or, if he is *not* wanted to lead, why should he not conduct *ex cathedra* with the white *bâton*?

Mdme. Elisa Poma, a lady of Italian reputation, made her first bow on Saturday evening. Her voice is of great compass, and withal equal. She sings with great animation, and as if thoroughly accustomed to the stage. Her first aria was "Ah quel giorno," from *Semiramide*, in which she shone to great advantage. The next was a pretty "*ballata*," from Donizetti's *Maria di Rohan*, which was—not without opposition—encored, the latter verse being repeated.

The concerts will be continued during next week, and on the 22nd inst. M. Jullien's annual *Bal Masqué* will take place.

CRYSTAL PALACE.

A recitatory experiment was made in the New Music Room last Saturday. Mr. Adolphus Francis was engaged to recite Byron's *Prisoner of Chillon*, but the trial must have convinced all rational persons of the unfitness of the enclosure for the purposes of lecturing or recitation. If some passages of music cannot be distinctly heard by the more distant auditors, it seems absurd to attempt to make the speaking voice audible throughout, unless the lecturer or reciter is to shout from beginning to end of his discourse or poem. If decent musical performances are given at the Crystal Palace, we think the directors may leave declamation and recitation for the abundant lecture-rooms, &c., in the metropolis. It elevates no art to represent it inadequately.

Miss Clara Mackenzie made her first appearance at the fourth concert. She selected "Elena! oh mio," from *Le Donna del Lago*, and Linley's "The Swiss Girl," for her *début*, and she was warmly applauded for both efforts, the latter song being encored. Mr. Watson was very successful in a performance of one of Sainon's violin fantasias. The band, under the direction of Mr. Manns, played the overtures to *Prometheus* (Beethoven), and *La Gaze Ladra*. Part of a symphony of Haydn's was announced, but withdrawn to make room for *The Prisoner of Chillon*, an impropriety which ought not to pass unnoticed. How do those who sanctioned this alteration know whether at least half of the audience did not come from London to hear Haydn's symphony?

The Orpheus Glee Union again appeared, and were warmly received. They sang "The cloud-capt towers," "Hie thee, shallop" (a pretty serenade by Kücken), and Hatton's "Beware," the latter being redemanded. At the last winter concerts, 1855-6, the Orpheus Union was reinforced, and some sixteen gentlemen made their appearance. We recommend a like reinforcement whenever they attend the Crystal Palace, whatever their arrangements may be in smaller rooms.

The following is the programme of to-day's concert: Overture, *Così fan Tutte* (Mozart); Concerto for Violin, Mr. Watson (Spohr); Scena and aria, "Infelice," Madame Rudersdorff (Mendelssohn); Solo, Pianoforte, Signor Andreoli: Ballad, "We met," Madame Rudersdorff; Adagio and Finale from 1st Symphony (Beethoven); Valse, "Ah quel incanto," Madame Rudersdorff (De Beriot); Overture, *Ruler of the Spirits* (Weber).

The following is the return of admissions for six days, from December 5 to December 11:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Dec.	5	287	181	468
Saturday	"	6 (2s. 6d.)	349	1,548	1,897
Monday	"	8	660	253	913
Tuesday	"	9	706	258	964
Wednesday	"	10	847	182	1,029
Thursday	"	11	1,379	274	1,653
Total			4,228	2,696	6,924

MISS DOLBY'S second *soirée musicale* took place at her residence, on Tuesday last, her rooms being crowded with a most elegant audience. The talented and esteemed *beneficiare* was assisted by Miss Messent, Mrs. Weiss, Miss Moss, Mr. Benson, Mr. H. Millard, Mr. Wallworth, Mr. Thomas, M. Sainton, Mr. Lindsay Sloper, and Mr. Lucas, Mr. W. G. Cusins officiating as accompanist. The *soirée* opened with Hummel's trio in E flat, by Mr. Lindsay Sloper, M. Sainton, and Mr. Lucas, and closed with Costa's clever round, "Ecco quel fiero istante," Miss Dolby sang "Oh del mio dolce ardor," an aria by Stradella, of pathetic style, with much expression, and the modern songs of "The reaper and the flowers" (Balfe), "O bay of Dublin," and "Come ferry me o'er." We should feel fully entitled to complain of "O bay of Dublin" being introduced, but that our contemplated thrust has been parenthetically parried by the words "by desire" being inserted in the programme, for Miss Dolby might leave some of these ditties to be executed by those who cannot sing anything better. An old Irish melody ("O bay of Dublin" is identical with "The Groves of Blarney") is charming enough occasionally; but numerous as are Miss Dolby's admirers, they must, one and all, have heard "O bay of Dublin" repeated to distraction. Balfe's "Reaper and the flowers," one of Longfellow's least eccentric and most beautiful lyrics, was sung with the utmost chasteness and beauty. It is a very good setting of the words, and we feel much pleasure in calling attention to it. It is suitable for contralto or bass voices.

We may take the opportunity of warning the latter description of voice against "The happiest land," which is an error on the part of the popular composer, and merits condemnation as decided as our praise of the "Reaper" is hearty. Miss Messent gave an excellent version of Rossini's "Soffria penar," from *Il Conte Ory*, and took part in the sextett from *Don Juan*, and a trio by Benedict. In the latter Mrs. Weiss and Miss Dolby also appeared. It was a beautiful composition, one of a set of three trios for female voices, without accompaniment; it was charmingly sung, and heartily applauded, though the audience was not demonstratively inclined on the whole. Mrs. Weiss gave a plaintive ballad by Walter Macfarren, "I saw thee weep," very effectively.

Mr. Wallworth, who exhibits improvement, sang Keller's "Exile" very expressively, and we must speak highly of Mr. Harrie Millard, who sang the aria, "Bell' adorata," from Mercadante's *Giuramento*, most tastefully. This gentleman will be an acquisition to chamber concerts and *soirées musicales*. Mr. Benson's only appearance was for Hatton's "Sing, who mingles with my lays," which he rendered very well.

The first instrumental solo was on the pianoforte by Mr. Lindsay Sloper, who played from Stephen Heller's "Dans les bois," a set of six reveries, which deserve to be known amongst the lovers of good trifles. Mr. Sloper selected that in E major, decidedly the best of the six. The thoroughly "chasse," exciting, and reckless style of the *allegro*, with its really wonderful (yet simple) horn echoes, is in excellent contrast with the placid and strolling character of the *andante*, which may be readily imagined to represent a happy pair wandering "dans les bois," the aforesaid *allegro* depicting the bursting of a wild chase across their path. Mr. Sloper joined M. Sainton in Thalberg and De Beriot's duett on themes from *Les Huguenots*, a snatchy and unsatisfactory compilation, utterly unworthy of two such accomplished performers. We commend an original air by Osborne and De Beriot to the notice of these gentlemen. It is worth their looking at some day when they have half-an-hour's musical *tit-bit*. M. Sainton's fantasia from *Il Trovatore*, a most delicate and finished performance, and a carefully constructed piece, was highly relished.

Mozart's "Sola sola," was queer, very queer. It is not the

sort of thing for a *soirée*, even if done well, and on Tuesday evening the execution was some leagues off satisfactory. It was sung entirely by English artistes, and, though we know a good many English people that can talk at a round pace, we consider the generality of English singers unable to articulate with the distinctness and rapidity necessary in such compositions, and this set off in particular. The accompaniment had to slacken once or twice, for fear of some part being left in the lurch, and under such circumstances we regretted that a chamber quartett or English glee had not been substituted. Mozart wrote "Sola, sola" for a big stage, and not for a drawing-room. Could not Miss Dolby's sincere friend Mendelssohn have furnished a quartett to open the second part of her excellent *soirée*?

The third, and last *soirée*, at which the Vocal Union will sing, is fixed for Tuesday next.

We learn—and the intelligence affords us much satisfaction—that Mr. John Foster, the talented organist of St. Andrew's, Wells-street, and one of our best and most refined alto vocalists, has just been appointed Gentleman of Her Majesty's Chapel Royal, in the place of the late William Knyvett, Esq. We feel quite satisfied that a more judicious choice could not have been made; Mr. Foster's early musical education under Dr. Elvey, as one of the boys in the choir of St. George's Chapel, Windsor, added to his every-day experience in cathedral music ever since, rendering him, perhaps more than any other, peculiarly fitted for the honourable position.

DALSTON AMATEUR CHORAL UNION.—The usual half-yearly dress concert of this society took place on Tuesday evening last, at the Manor Rooms, Hackney, under the direction of Mr. William Cockell. The programme, comprising a selection from Mozart's 12th Mass (English words), several choruses, glees, &c., together with two classical pianoforte solos by Mr. Low, and a trio for violins and pianoforte, performed by Messrs. Ansell, Hopwood, and Miller, gave entire satisfaction to their friends, who formed an audience of upwards of 650 persons.

The musical arrangements at the festival of the Scottish Hospital on Tuesday, were under the direction of Mr. Geo. Genge, who was assisted by Mr. Smythson, Mr. Smith, the Misses Wells, and the Scotch vocalists, Mr. A. Fairbairn, and the Misses Bennett. Miss M. Wells received a unanimous encore for her spirited delivery of "Bonnie Dundee;" and Mr. Smith was much applauded in a new song, entitled "St. Andrew's Day." The band of the Caledonian Asylum and their pipers were also present.

GLEE CLUB.—PRIZE MEETING.—This society held its first meeting for the season on Saturday night, when the annual prize of twenty guineas was awarded to Mr. G. W. Martin for the best specimen of an English glee. Upon the present occasion most of the compositions were of a very high class, and redounded greatly to the credit of the rising musicians. Mr. Martin has on former occasions appeared as the successful competitor for the prize. The announcement of his success was received with general applause.

ST. JAMES'S HALL.—At a general meeting of the shareholders of St. James's Hall Company, on Saturday last, the directors announced that the contractors for the building would shortly have possession of the site, and had undertaken to complete their contract in six months. The plans of Mr. Owen Jones were exhibited and universally approved of, and, ere another year elapse, the west-end will boast of a magnificent hall, decorated with elegance, and constructed on the best acoustic principles, with an entrance in Regent-street and Piccadilly, the principal thoroughfares of the metropolis.

DIVINE SERVICE IN ST. PAUL'S CATHEDRAL.—The Very Rev. the Dean is using his influence and authority in the chapter to procure the celebration of the religious services under the colossal dome. We shall then no longer see the scandal of a mob of worshippers, unable even to stand in comfort, wrestling for places where they can hear, and hundreds unable to approach within hearing of the officiating clergyman.

The musical amateurs of Brixton and its extending neighbourhood (fast increasing in population around Angell town), have arranged to give private subscription concerts during the winter. The first took place on Wednesday, with Mr. and Mrs. Tennant and the Misses Brougham as vocalists, under the guidance of Mr. William Rea. A movement is on foot for the erection of a spacious music-hall and institution on the Angell estate.

MADAME GRISI left Brighton on Monday, proceeding, via Folkestone to Paris, where she will remain till February next, when she is to fulfil an engagement in Scotland.

MONT BLANC.—Mr. Albert Smith gave his 1500th "Mont Blanc" on Wednesday night.

At St. Martin's Hall a lecture upon Life in Algeria will be delivered by Henry Blackburn, Esq., in aid of the Strangers' Home for Asiatics, on Tuesday evening. The lecture will be illustrated by a collection of paintings, costumes, and original sketches.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, £2 2s. and £1 11s. 6d.; Stalls, 5s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Upper Gallery, 6d.; Lower Gallery, 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Stalls, 5s. Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2 2s.—Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 5s. each; Boxes, 5s.; Pit, 3s.; Lower Gallery, 2s.; Upper Gallery, 1s. Second Price—Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d.; Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

HER MAJESTY'S THEATRE.—Promenade, 1s.; Upper Boxes, 1s.; Gallery, 1s.; Dress Circle, 2s. 6d.; Private Boxes, 10s. 6d., £1 1s., and upwards. Private Boxes to be secured of Mr. Nugent, at the Box-office of the Theatre; at all the principal Libraries and Musicsellers; and at Jullien and Co.'s, 214, Regent-street.

LYCEUM.—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

STRAND.—Stalls, 5s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

SADLER'S WELLS.—Dress Circle, 3s.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 7, commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past 6. Half-price at half-past 8.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—Crystal Palace Concert, 2.

Saturday Evening Concerts, St. Martin's-hall, 7½.

Last night of Jullien's Concerts, 8.

MONDAY.—Amateur Musical Society's Concert, Hanover-square Rooms, 8.

Beaumont Institution Concert, 7½.

TUESDAY.—Miss Dolby's Third Soirée, 2, Hinde-street, 8.

WEDNESDAY.—The Messiah at St. Martin's-hall, 7½.

THURSDAY.—Trial of Chamber Music (Society of British Musicians), 23, Berner's-street, 12.

Concert by Mr. H. Leslie's Choir, Hanover-square, 8½.

FRIDAY.—Crystal Palace Instrumental Concert, 2.

The Messiah at Exeter-hall (Sacred Harmonic Society), 7½.

SATURDAY.—Crystal Palace Concert, 2.

Theatrical.

LYCEUM.—A very elegant house assembled on Monday evening the performance being for the benefit of Miss Fitzpatrick. After the farce of *Doing the Hansom*, in which Mr. J. L. Toole convulsed the audience with his drolleries, *The Love Chase* was performed. This fine comedy of Sheridan Knowles's has been scarcely heard of since the retirement of Mrs. Glover, whose Widow Green was a piece of acting that will be placed amongst the traditions of the stage, but Miss Fitzpatrick could not have done better than to bring it forward on this occasion, since the part of the wayward and high-spirited Constance—which she assumed on Monday—is one to which her powers and style of acting are admirably adapted. Widow Green was well played by Mrs. Weston, and the interest of her share in *The Love Chase* was much enhanced by the capital representation of Sir William Fondlove, by Mr. Barrett. His self-gratulation (in the first act) upon his comparatively youthful appearance and his likelihood of finding favour in the eyes of the widow, was excellent, and several passages in his share of the dialogue met with deserved rounds of applause. Those who saw Mr. Barrett as Caliban in *The Tempest*, at Sadler's Wells, would know that he has conception, and that he would make much of such a part as this. Mr. Mc Lien was Master Wildrake, and he was an able supporter of Miss Fitzpatrick. We had hitherto only seen Mr. Mc Lien in drama and melodrama, and the opinion we had formed of him as a rising actor has been strengthened by his appearance in comedy. Mrs. Buckingham White as Lydia, and Mr. Shore as Master Waller, performed with considerable feeling.

Miss Fitzpatrick met with a most flattering reception. The most ambitious candidate for public approval could not have desired a warmer reception than she experienced on making her appearance as the teaser and torment of "Neighbour Wildrake."

A clever actress, and with a fine voice, most distinct articulation, and a rich musical laugh, this lady is the very person for young parts in comedy. She is Mrs. Stirling in miniature, and should hold a high position on the stage, and be constantly before the public. It is most unfortunate that there have been such differences between herself and the management of the Lyceum that the playgoers should have been deprived, since the commencement of Mr. Dillon's season, of so talented an actress. We trust that these differences may be adjusted, and that Mr. Dillon will find opportunities of employing Miss Fitzpatrick in parts to which she is fitted, for the Lyceum is not too strong in lady talent.

The *beneficiaire* had a most vociferous recall after the third act, and on appearing with Mr. Mc Lien, was greeted with several bouquets. She was recalled at various periods of the evening, and had to appear twice at the conclusion of the comedy.

The Rough Diamond followed, in which Miss Fitzpatrick sustained the character of Margery, and Mr. Toole that of Joe, a favourite part of Mr. Buckstone (by whose permission the farce was played). The house was kept in a state of liveliness and laughter from beginning to end, and again the clever hostess of the evening was recalled and cheered. A ballet concluded the entertainments.

The curiosity excited by Mr. Dillon's announcements of the new play of *The Cagot* reached its culminating point on Saturday last, when the drama was produced to an audience crowded from floor to roof. But although we have to announce the entire success of the piece, those who expect to find in it any of the principles or peculiarities of the branded race from which the drama derives its name, either portrayed or enwoven in the story, will be disappointed. They will merely learn that the Cagots were a class lying under the heaviest ban of popular fear and hatred, and the hero who from strength and nobleness of nature, makes his way through the opposition of circumstance and opinion to the object of his love and ambition, a lady of high rank, might just as well have been a Huguenot, a gipsy, or a pagan, if such were to be found in the fifteenth century. We need not enter into a detail of the story, which is long, elaborate, and in the latter part, somewhat complex. Raoul (Mr. Dillon) is the Cagot, and Astarte (Mrs. Weston) his mother, is the discarded wife of a nobleman. Raoul, besides the brand on his race, is involved in a charge of assassinating his rival, the young Count de Foix, who, however, re-appears in the last scene, and as Raoul turns out to be the

elder Count's son (by Astarte), and no Cagot, his brother generously resigns to him the fair Eugenie (Miss Woolgar). The story is wrought up through a series of striking situations. The fault of the piece is its length (three hours), and the aforesaid complexity in the latter scenes. Mr. Dillon, who had plenty to do, turned manfully to his work, and played with his usual ease and energy. The scene with his mother, in which she urges him by a detail of her own wrongs, to the assassination of his rival and half-brother, was perhaps his best, as it required versatility as well as power. Mrs. Weston made an able representative of Astarte, but it is no disparagement to her to say that Miss Cushman is probably the only artiste that could have done full justice to the part. Miss Woolgar was the heroine. Her talent for serious acting has long been known, although this is, we believe, her first attempt in a part approaching to what is termed "high tragedy;" and, to judge from the fair artiste's reception, we may safely congratulate her on the result. First nights are, now-a-days, no very safe criterion of the ultimate success of new dramas. The piece, however, was received with enthusiasm. Mr. Dillon was summoned at the close of each act, and, after Mr. Faulkner, the author, had stepped forward at the fall of the curtain, and the performers had been all recalled in pairs, Mr. Barrett announced the piece for repetition amidst a hurricane of applause. Mrs. Dillon, in the *Dead Shot*, received her nightly tribute of admiration in the words, "she's very pretty," which we understand are invariably heard eddying round the boxes on this lady's appearance.

CHRISTMAS PICES.—Active preparations are being made at the theatres for the pantomimes and burlesques to be produced on Boxing Night. There will be pantomime at Drury Lane and the Strand. At the Olympic, burlesque; and at the Lyceum, a compound of burlesque and pantomime, something similar to the very successful arrangement at the Adelphi last year. We have heard that *A Midsummer Night's Dream* is the subject of the burlesque portion, which will form the introduction to a harlequinade of great spirit.

Provincial.

ASHTON.—Last Friday evening Mr. Charles Hallé, the pianist, gave one of his "classical chamber concerts" in the Town Hall, with Messrs. Sainton and Piatti as instrumentalists, and Miss Stabbach as vocalist. The programme was as follows: Trio in E flat (Beethoven); Aria, Miss Stabbach, "Lascia ch' io pianga" (Handel); Solo, Violoncello, "Sonnambula" (Piatti); Songs, Miss Stabbach, "Bid me Good-bye," and "Merrily over the Snow" (Schloesser); Duett, Piano and Violin, "Andante, with variations, and Finale from the celebrated Kreutzer Sonata" (Beethoven); Andante, Scherzo, and Finale from Grand Trio in D Minor (Mendelssohn); Song, Miss Stabbach, "Waldvoglein" (Lachner), with Violoncello Obligato, Sig. Piatti; Solo, Violin, "Moreau de Salon" Sainton; Irish ballad, Miss Stabbach, "Kathleen Mavourneen" (Crouch); Solo, Pianoforte, "Wanderstunden" (Heller), Grand Polonaise (Chopin). Of course, where everything was so delicious, it would be hard to discriminate; but to my liking, and to the majority of the audience, Piatti's solo, and the two trios were the gems of the evening. Mendelssohn's fine trio met with the encore of the evening, the scherzo and finale of which were so delicious that they roused a perfect enthusiasm amongst the musical part of the audience. Miss Stabbach was much liked.

The audience, I am sorry to say, was shockingly thin—no more than seventy!!! The town is wealthy enough, but I believe this is not the first superior concert that they have allowed to slip through their fingers; and I am afraid that it will be long before I shall again have the pleasure of chronicling such a concert as the one I am now speaking of.—E. H.

BRIGHTON.—The Brighton Sacred Harmonic Society gave a concert in the Music-room of the Royal Pavilion on Monday last. The pieces selected for performance were Handel's *Dettingen* "Te Deum," and Romberg's ode, "The Transient and the Eternal." The latter piece seemed to be the more pleasing of the two, and one of the pieces met with a unanimous encore. Between the parts an organ solo was played by Mr. J. Spearing jun., and the overture to "Alexander's Feast," by the orchestra.

Mr. T. W. White, organist of St. Paul's, acted as conductor. Altogether the performance was very creditable to the society, and the members were rewarded for the pains they had taken by a full room.

DUBLIN.—After an absence from Ireland of six years Miss Catherine Hayes appeared on Monday night in the first of a series of three concerts, at the Ancient Concert Rooms, and was enthusiastically received by a brilliant and crowded audience.

LOUTH.—Mr. C. F. Willey gave a concert at the Town-hall on Wednesday the 3rd instant, having engaged for the occasion the London Orchestral Union (conducted by Mr. Alfred Mellon), Picco, and Miss Louisa Vinning. The audience was very large and fashionable, and the concert gave the greatest satisfaction; in fact, it was undoubtedly the greatest musical treat ever given in Louth. Miss Vinning's singing was greatly admired, and the young lady will no doubt receive a hearty welcome whenever she may visit this town again.

LIMERICK.—The English Opera Company, under the direction of Mr. Tully, has been giving performances of *Il Trovatore*, *Maritana*, and *The Bohemian Girl*. The company is the best English one that has appeared in Limerick. Miss Lucy Escott, Miss Dyer, Mr. H. Haigh, Mr. Augustus Braham, and Mr. Durand, have all been received with favour. The *Limerick Chronicle* thus speaks of the band:—"The orchestra—which is composed of a most extraordinary combination of instruments, viz.—a grand pianoforte, one first violin, one second ditto, one tenor, one bassoon, one oboe, and one flute—under the conducting of Mr. Tully, were most offensively noisy during the first act (*Il Trovatore*), and exhibited a decided dislike to any gradation of tone from *fortissimo*; expressions of dissatisfaction proceeded from the audience, who are far more advanced in musical taste than they get credit for, and who are perfectly aware the principal business of the orchestra is to accompany and not to drown the voices. It is but fair, however, to add that the hint was taken, for there was a decided improvement in the second act, which was followed by still greater improvement as they probably acquired more knowledge of the house."

LIVERPOOL.—Miss Catherine Hayes came amongst us again after a lapse of many years, with a world-wide reputation;—a reputation acquired in the remote cities of America, the gold-fields of Australia, and beneath the scorching sun of the East, and we need scarcely say that the concert-goers of our town anticipated a musical treat in the warbling of the fair daughter of Erin. In this they were not disappointed; never has a more lovely voice been heard within the St. George's Hall since that edifice was opened, and it must have been gratifying indeed to the lady to witness that vast building filled, as it was, by a large and most enthusiastic audience, bent upon greeting her as she deserved, and testifying their admiration by a perfect *furor* of applause. The programme of Wednesday, the 3rd instant, was replete with songs, which Miss Hayes has made, almost entirely, her own. In the first part were, "Ah, mon fils," from *Le Prophète*, and the somewhat less classical, though not less musical, "Auld Robin Gray," both of which were given with great purity and finish, the latter in particular being remarkable for the exquisite pathos thrown into it by the fair vocalist, which caused the audience to vociferously re-demand it; but, much to our, and we may say general, satisfaction, she introduced, "Oh steer my bark," than which a more charming song never was written, and we never heard it sung with better taste or judgment. In the second part we had "Casta Diva," the chromatic passages in which were admirably given, "Savourneen Deelish," and "The harp that once through Tara's halls." The last of these was, beyond doubt, the "gem" of the evening. Moore's charming lyric never had a better interpreter—the impassioned strain in which every line was delivered evinced a wonderful perception of the poet's meaning.

Of the other performers it is scarcely requisite to speak, the "bright particular star" of the evening leaving them little room for display. Ernst played his own fantasia on Hungarian airs, as no one else can play them, and elicited a fair share of applause. Weiss sang a somewhat stupid song by Osborne, to the poetry of Longfellow's "singers," and one of his own compositions, "Robin the Archer," in neither of which was he so effective as we have heard him. Mr. Charles Braham gave Beethoven's "Adelaide," anglicized, "Rosalie," in his usual lack-a-daisical manner, and the "Bay of Biscay" a little inferior to his father's rendering.

Madame Corelli lacks experience and confidence, although possessing a respectable organ—this was painfully visible in the duett with Mr. Charles Braham, Verdi's "Si, la stanchezza," from *Il Trovatore*. Mons. Pague, on the violoncello, played a fantasia from "Lucia," in a masterly manner, and joined Ernst and Osborne in an adagio and rondo for piano, violin, and violoncello, by the latter gentleman. Mr. Best presided at the great organ, and gave the overture to "William Tell," and reminiscences of *Il Trovatore* in a style which needs no comment.

Mr. G. A. Osborne was the conductor.

CHORAL UNION.—This society, which has of late acquired new strength and a firm footing in the town, gave a performance of *The Creation*, in the theatre of the Collegiate Institution, on Thursday the 4th inst. Mrs. Sunderland having been engaged as primo soprano; and, taking into consideration the strength of the corps, and their comparative unacquaintance with oratorio, we were, on the whole, highly gratified with the production. The choruses, under the skilful baton of Mr. Crowe, were given with a precision we never expected, evidencing the admirable course of training pursued by that gentleman. Mrs. Sunderland has materially improved since we last heard her, and gave a tasteful and musicianlike reading of "With verdure clad," "On mighty pens," and the other solos allotted to the treble voice. Mr. Maddock and Mr. Armstrong were respectable as tenor and bass respectively. Mr. Ratcliffe, of St. John's, Fairfield, presided at the organ.

PHILHARMONIC SOCIETY.—Macfarren's cantata, *May Day*, formed the principal feature of attraction at the ninth subscription concert of this society, given on Tuesday last, the 9th instant. The vocalists announced were Miss Sherrington, Miss Fanny Huddart, and Carl Fornes;—Miss Arabella Goddard being the instrumentalist. The cantata *May Day*, is, all in all, a pleasing composition, and may, possibly, "live," though we failed to discover any vein of striking originality pervading it—any particular point that would at once rivet the attention of the hearer. Of the choruses we decidedly prefer No. 2, "The hunt's up;" the others are not to our mind, the introduction of the tabor and pipe in the opening of No. 4, smacks too much of burlesque to be pleasing, recalling to our mind those charming little overtures played by street acrobats upon a cracked pan-pipe and a wheezy drum. The song "Beautiful May," was well sung by Miss Sherrington, to whom the composer ought to be greatly indebted, for, had it been in less skilful hands, we should have trembled for its fate. On the whole, despite the few rehearsals, the work was produced in a manner highly creditable to the society, the choruses being all that the composer could desire, and the admirable singing of No. 2 narrowly escaping an encore.

The remainder of the evening's programme was selected with the Society's usual good taste. Miss Arabella Goddard, whom we think may justly rank second to none in her profession, played most charmingly Moscheles' "Recollections of Ireland," and a selection from *Le Prophète*—in the latter she was deservedly honoured by a most enthusiastic encore, when she substituted Mendelssohn's Duett. In the little she had to sing, Miss Huddart was highly successful. Fornes sang "La Calunnia," from *The Barber*, and a song, entitled "The Tears," by a composer new to us (Gustav Holzel), his great voice making its usual impression. By particular desire, the choir repeated the "Benediction of the Poignards" (*Huguenots*), and sang it better than ever. The band played the overture to *The Midsummer Night's Dream*, Mendelssohn's Italian Symphony, and, for a wind-up, a march from Wagner's *Tannhauser*.

The next subscription concert is fixed for the 23rd inst., when *The Messiah* will be produced, with Mdme. Novello, Miss Lascelles, Sims Reeves, and Weiss.

Mr. Thackeray gave the first of his course of lectures on the Four Georges on the 11th inst., in the Hall of this Society.

THEATRE ROYAL.—The Gassiers, Reichardt, and Fornes, have been playing at this house, assisted by a strong operatic chorus, &c., for "two nights only." The operas given were *Sonnambula* and *Don Pasquale*.

MANCHESTER.—Amongst the marvels of this age of wonders, it may not be inconsistent to place—with the verdict of "honourable mention"—the all but marvellous doings of "Dr. Mark and his little men"—for truly, indeed, it may be said of this juvenile band, that "children of a larger growth" may profit by a visit to the concerts of this (to quote the oft-used phrase) "model orchestra." It is not surprising that in the first instance numer-

ous sceptics were to be found, who, in their supposed wisdom, shrugged "the cold shoulder" when the paraded merits of these youthful claimants to the good opinions of the musical people of Manchester first met their astonished gaze; but as the series of performances progressed, these wiseacres, who originally looked askance at the invitations advertised, were found amongst those who "remained to praise!" Such might be the epitome of the reception and doings of the party in question—one thing is, however, quite certain i.e., that the growing interest exhibited during the later portion of the series of concerts, has induced a promise from the indefatigable Dr. Mark, that he will revisit this northern metropolis. The best proof of the progressive esteem realized would be found in the rapidly-increasing numbers present on the several occasions; counting it first merely by *hundreds*, it must have been gratifying to the untiring instructor of these interesting juveniles to remark the rapid development of the truly deserved feeling of patronage that was, counting by *thousands*, in the later exhibitions eminently apparent. And now that we have recorded the mere advent and the doings of the—as we have already termed it—"model orchestra," may we not venture a word of wholesome advice as to the influence of such displays upon society at large? It would not (we are quite sure) be difficult to find instances of evident musical ability in *any* clique or circle of society, but to merely educate such who in their early years evidence very unmistakable talent, and falls far, very far, short of the design of the originator of this scheme, in the training of his "little men." Dr. Mark very justly seems to think that society at large would (we opine doubtless) be affected most beneficially by the improved method of training the young people of all classes to appreciate the beauties of the more refined musical models, and, although this would be a tedious task, still, the mere ultimate good should compensate for the amount of time expended upon this "labour of love." Not only did the increasing numbers evidence a comparatively increasing interest in the admirable programme of the earnest little fellows, but the unmistakable evidences of satisfaction, were to a degree positive, the applause continuing to increase with the improved numbers, until the enthusiasm of the audience "grew fast and furious."

A host of important announcements have just appeared for the holiday season of Christmas. Amongst the "lions" Jullien and his "unrivalled band" is largely advertised; Julian Adams and his "festival of Scottish music," *The Messiah* on Christmas-day, with Miss Sherrington and Madame Amadei, and other important artistes. Henry Russell is here, and draws nightly crowds to hear his everlasting "sketches of life in the far west." Who will say that Manchester is not a musical city?

OXFORD.—(Continued from page 549.)—Having, by the performance of a French and German hymn, and the motett, "Tu es Petrus," of Palestrina, illustrated the origin of the difference of style which has ever since that period existed between the church music of the French, German, and Italian schools, Sir Frederick Ouseley proceeded to trace the progress of the art and the development of church music in each of the above-named countries. First, of the Italian school: "The greatest writer on music in the latter half of the 16th century was Zarlino da Chioggia, who was famous for his three celebrated works on harmony, which were published about 1558-9. His works are pedantic, and not highly to be recommended, though they contain a vast amount of learning. It is singular that, though a countryman and contemporary with Palestrina, he never once mentioned him. The next writer of any note was Vincenzo Palilei; others, whom we cannot do more than mention by name, were Artusi (of Bologna), Tigrini, Pietro Pontio, and Zaccani. The Italian church composers who were contemporary with Palestrina were Animuccia, Nanino, Anerio, Cifra, Giovanelli, and Luca Marenzio, of the Roman school. Of the Venetian and Lombardic, Costanzo Porta deserves especial mention, who was very eminent in his day; nor can we pass over the names of Orazio Vecchi, and Claudio Monteverdi, to whom we owe the introduction of many musical improvements of considerable value to the art. Bologna also contributed some great names at this time; such were Rota, Artusi, and Bottrigari; nor was Florence behind-hand in furnishing this golden age of Italian church song with celebrated men, such as Corteccia, Striggio, and Constantius Festa, whose fine "Te Deum" was sung in illustration of the last lecture. It is impossible in a single lecture to do more than mention the names of these old Italian writers; there is, however, scarcely

one of them who has not left behind him compositions of sterling worth, which would amply repay study, and delight a refined ear. In the seventeenth century, the following are worthy of mention:—Viadini, Cima, Soriano, Micheli Romani, Turini, Paolo, Valentini, Mazzocchi, and Francesco Foggia. But the two greatest composers of this date were Gregorio Allegri and Orazio Benevoli, the former celebrated for his "Miserere" performed every year in the Holy Week in the Sistine Chapel at Rome, and the latter always quoted as the most successful Italian contrapuntist since the days of Palestrina." (A specimen of Benevoli's music was here sung by the choir, "Ecce Apparebit.") "Continuing the catalogue of Italian composers, the following names appear—Bernardi, Bernabei, Bassani, and Colonna. Bononcini and Tartini are worthy of special notice, and to the latter we are indebted for the discovery of the phenomenon of the third sound, or grave harmonies, from which so many useful discoveries in the science of harmonies have resulted. Contemporary with Tartini was a very great Italian composer, whose music contributed not a little to the excellence of the best compositions of Handel, who lived at the same time with him, and much imitated his style—Leonardo Leo, who was born at Naples in 1694, and died in 1745." (A "Tu es Sacerdos," in F, was here given as an illustration of his works—a composition deserving of the highest praise for devotional solemnity of style, and for correctness of counterpoint.) "We will mention but one more writer of the Italian school, Cherubini, whose compositions, replete with artistic merit, are solemn, learned, and at the same time interesting, and have exercised a most beneficial influence on the art. This great composer died about two years since. But we must now notice the church music of Germany as it was left by Luther and his contemporaries. In Germany, as there were two forms of religion, the Lutheran and the Roman, so there were two styles of church music, the chorale and the mass style. In Germany the organ exercised no slight influence on the music of the church. It would be an endless task to enumerate all the great organ composers of Germany, and we therefore at once pass on to the mention of the greatest contrapuntist and fuguist the world has yet seen. John Sebastian Bach was born in 1685, at Eisenach; at an early age he had acquired a wide-spread reputation, and by the age of 30 years he was acknowledged as the first player and composer of organ music in the world. His works are principally for the organ; but his vocal writings are by no means inferior to his instrumental compositions." (A chorale was sung from his *Passions-music*.) "Handel must not be entirely omitted here. But as he, though a German by birth (having been born at Halle in 1684), was an Englishman by naturalization, and as his greatest works were composed in and for England, we postpone further mention of him till the next lecture, and pass on to others of the German school, among whom are commemorated Graun, Albrechtsberger, Winter, Naumann, and Hummel. The next writer of whom any detailed account is given is Francis Joseph Haydn, who modified the art by his individual style more than any other composer since the days of Palestrina. He is especially celebrated for his instrumental chamber music and orchestral symphonies; but here it is our purpose to speak more especially of his church music, which though possessing great merits, yet exercised a very baneful influence on ecclesiastical art. This, though many will be surprised at such an assertion, is undoubtedly the case, and for the following reasons:—Everything, such as harmony and counterpoint, for instance, in Haydn's music, is sacrificed to the melody, although he was a perfect master of the science. Now, there can be no doubt that his music was rendered much more popular and captivating by this peculiarity, and for secular purposes we would not deny the improvements which resulted from it; but the music of the church has far higher ends in view than to captivate the ear and enslave the senses, and ecclesiastical music is good or bad in proportion as it does or does not accomplish these objects. A complaint of similar nature may be made of the church music of the next in order—the immortal Mozart, who though, as a choral composer, not Haydn's superior, yet oftener rises to sublimity, and who has at least left us one first-rate piece of sacred music—his *Requiem*. Still, beside this one piece, there are none of Mozart's masses which are not identical in style with his matchless productions for the theatre; and a stranger to his music, ignorant of the language to which it was set, would be quite unable to decide, on hearing a movement from one of Mozart's masses, and one from Don

Giovanni, which of the two was intended for the church, and which for the stage. It unfortunately happens that these masses are so full of beauties, both of melody, harmony, counterpoint, and instrumentation, that they have become extensively popular, have been adapted to English words, and introduced into the service of our own cathedrals. This has materially debased our school of cathedral music, and engendered a secularity of style which cannot be too much deplored. Of the German school there yet remain two great musicians, Ludwig von Beethoven and Dr. Felix Mendelssohn Bartholdy, the latter of whom we have to lament as a heavy loss to our own age. Beethoven's sacred compositions are few in number, comprising only two masses, in C and D, and one oratorio, *The Mount of Olives*. The rest of his works are secular, and mostly instrumental, and therefore, grand as they are, do not come within the range of the present lecture. His masses, though orchestral, and far removed from the simple grandeur of genuine church music, are yet far more sublime than those of either Haydn or Mozart. His music is so singular that it cannot be imitated. He is one of the very few men who may be said to have invented a style, and then exhausted it. The consequence of this peculiarity is, that his sacred compositions have not produced any decided effect on ecclesiastical art. They are in a style which we may call the "transcendental." He died in 1827. Mendelssohn has perhaps more claims on our attention than many others, in that he lived and died in our own times, and that many of his greatest works were composed and brought out in this country. His organ fugues, and the harmonies of his chorales, are founded on the model of Sebastian Bach. He has set to music several psalms, mostly in eight-voice parts, with orchestral accompaniment; others for voices only. He has also written an English cathedral service and two oratorios, which are too well known to render comment necessary. Having thus brought the German school down to our own times, there remains only the French school to notice. The French ecclesiastical composers, though numerous, have never been widely celebrated. In French choral music there has ever been, so to speak, a vein of pedantry which gives the idea that it is a sort of writing foreign to the vivacious nature of the people, and only adopted by force of circumstances rather than by choice. Yet the French are not, in this kind of music, destitute of merit, their country having produced Lully, Campra, &c., and Le Sueur, the director of the band of Napoleon I. Still neither the French nor the German schools are so fit for forming a truly ecclesiastical style as that great Italian school formed on the model of Palestrina, and which bears so close an analogy to our own national style of church music, which will yield the palm to no other."

ORGAN.

Description of the organ built by Robson for the parish church, Bromley, Kent. Great Organ.—Compass CC to F. Unison open (large) 8ft., unison open (small) 8ft., unison closed 8ft., octave 4ft., wald flute 4ft., super octave 2ft., mixture 3 ranks, krum horn 8ft. Swell Organ.—Compass C to F. Double open 16ft., unison open 8ft., unison closed 8ft., octave 4ft., flageolet 2ft., corneopane 8ft., oboe 8ft., sub bass CC to C 16ft. (not in swell box), pedals CCC to F, bourdon 16ft.; 3 composition pedals. Couplers. Swell to great, and great to pedal. Number of pipes 852. The tuning is on the principle of equal temperament.

The organ was opened on Saturday afternoon last with the following performance:—

Programme of performance by Dr. Gauntlett.—Sinfonia, G minor, 1st movement, Mozart; allegretto, intermezzo, B flat major, Beethoven; sinfonia, G minor, finale, Mozart; recit, "Comfort ye my people," aria, "Every valley," aria, "O thou that tellest," canzonet, "He was despised," chorus, "Worthy is the Lamb," "Amen," *Messiah*, Handel; sinfonia in E flat major, introduction, allegro, andante, finale, Mozart. Programme of performance by Mr. W. C. Filby.—Overture, *Saul*, Handel; allegretto, *Lobgesang*, Mendelssohn; prelude and fugue, E minor, Bach; duo, "Quis est homo" (*Stabat Mater*), Rossini; fantasia, extempore; aria, "Hush, ye pretty warbling choir," Handel; grand sonata, No. 6, Mendelssohn; symphony and fugue, Twenty-third Psalm, W. C. Filby; March, *Eli*, Costa.

Dr. Gauntlett and Mr. Pittman played duetts throughout. The effect of the whole programme was completely spoiled by the

numerous "ciphers" which occurred, and the performers were prevented doing their best or displaying the powers of the instrument to their full extent, from the incomplete condition of the organ, the couplers and composition pedals not being finished. Why the organ should have been opened in this incomplete condition, we are at a loss to conceive. It was an injustice alike to the builder and to the performers. We hear from Mr. Filby, the organist of Bromley Church, that the stops are of excellent quality, and the workmanship throughout excellent. He complains of the presence of the bourdon, however. How is this? Had the organist at Bromley no voice in the planning of his own organ?

In our impression of November 22nd, we stated that an organ at Lissinghurst, in Kent, had received certain additions at the hands of Mr. Robson, the builder. We have been informed that the statement of a swell having been added is incorrect; the instrument having been simply enclosed in a general swell, whereas, credit was given to the builder for alterations of greater import. We will thank correspondents in future to furnish us with full particulars of new organs, or additions, and so distinctly specified that there can be neither perversion of facts nor possibility of misunderstanding.

Reviews.

"SOUND THE LOUD TIMBREL." Transcribed for the Pianoforte, by G. F. WEST.

LA PREGHIERA DI MOSE IN EGITTO, ditto. (Cocks & Co).

Mr. West has forgotten to announce, either on the title page or inner sheet, that "Sound the loud timbrel," was an adaptation to words of a movement from one of Avison's concertos. Furthermore, he has omitted the word "varied," for this is not only a "transcription," but a variation of the theme. Treating it as a variation or two upon a sacred melody, we object to such flighty contortions of a serious adaptation. Considered as a few variations upon a theme from a concerto, we have no objection to urge.

The variations on the theme from Rossini's opera are weak, but will, like the former piece, afford a few hours practice for the student of light pianoforte music. The G in the bass, page 3, line 2, bar 2, is not to be found in Rossini's score. In "transcribing," Mr. West must be careful to adhere to the text.

"THE RAINY DAY." By MINA. (P. J. Harvey.)

Compass, B Flat to F.

Who is Mina? She has not succeeded in setting Longfellow's words, though the song gives evidence of musical feeling. Longfellow takes a long time to set properly.

Foreign.

NEW YORK.—Mr. James Anderson and Miss Elsworthy have arrived.

Mr. Bourcicault's *Geneviève* has been produced at Burton's Theatre. The New York papers speak disparagingly of it. One of them describes it as remarkable only for a repetition of harrowing horrors, "old gags," and stale jokes. We have carpenters' scenes *salon le règle*, with the comedy characters endeavouring to be funny; whilst the *employés* behind are lumbering platforms about underground passages, pistols that won't go off, and broad allusions that do—a heroine married to a man she hates, and most improperly adoring a gentleman she should not; to oblige whom the husband is conveniently killed out of the way—republican rows and fish-fag fights, with royalist conspiracies and Damon and Pythias proofs of friendship—natural only in unnatural melodramas like *Geneviève*. There is too much dialogue by half, for it has no point, and the few good situations there are, have been elaborated to a wearisome degree. Mr. Burton plays a Paris pieman, who, subsequently taking to female attire, converts himself into the vehicle of some practical joking of the broadest description—his grand comic *pièce de résistance* is the announcement of having received three bullets in his bustle. Then we have Mrs. Bourcicault as a Grisette, who goes into "pants" (and of course saves everybody), who, when called before the revolutionary tribunal and accused of treason, suggests that it ought to

have been "trowsers;" and when asked for her accomplices, mistaking the question for "suspenders," replies that "they keep up of themselves." We give these as specimens of the author's wit and refinement.* Mr. Bourcicault plays a sort of republican "Dazzle," in which he is excruciatingly funny—about as much so as a sentimental vampire a little inebriated and "out for a spree" might be conceived to be. Messrs. Davenport, Fisher, Burton, and Mesdames Davenport and Bourcicault did their utmost for the piece (which was excellently mounted). In fact it was a matter of regret that so much good acting should be thrown away.

Tom Thumb made his last appearance at Barnum's American Museum on the 22nd ult. He has been performing Tom Tit, in the drama of *Dred*.

A burlesque entitled *Dismal of the Dred Swamp*, and another on *The Bohemian Girl*, by Mr. S. S. Steele, have been produced.

German Opera at Niblo's has broken down, from excess of expenditure over receipts.

The Thalberg Concerts have been very successful. The *Review and Gazette* says:—

"Thalberg played several fantasias, amongst which those on *Elisir d'amore* and *Mosé*, created the greatest enthusiasm. These compositions are so much known, and have been so much talked of, that it is useless to add a word about them. In Europe they have done their services a long time, and if played by the master himself, will even now elicit sympathy and admiration. Thalberg believes in the power of melody; this is the reason that the melody is made throughout prominent. The melody is the head, the accompaniment the body, and although the latter appears in his compositions sometimes exceedingly large, you will always be made aware of the former. This characteristic of his composition is also that of his playing: the combining of the two into one whole has been the task of his life, a task which he has judiciously fulfilled, at least in that peculiar kind of theme-varying, which is his own. His last efforts in favour of this system or method, are the twelve short compositions, he published under the name *L'art du chant*, which claims the possibility of combining in the pianist alone the singer and the accompanist. If this method had no other merit but that of requiring the most solid foundation of technical execution as it really does, it would be of wholesome influence upon our generation of pianists, which is in this respect a little degenerated. To give the melody as well as accompaniment to two hands instead of one, which necessitates of course a continual change of hands, leads also to that other necessity, the strengthening of the flexibility of each finger so much as to make it perfectly independent of the others, and thus to make it possible that one or two notes of melody can be made prominent in a full chord, which is only played by one hand. This is quite a common feature in Thalberg's style, which in this respect distinguishes itself from those of other even renowned pianists, who know how to perform either with the one or the other hand, but seldom with both hands together, and almost never, how to change them so as to make them appear to the listener as one. However, even Thalberg has parts of execution which he does better than others; for instance, his scales are faultless, while his octaves are less perfect."

Signor Morelli and Madame Cora de Wilhorst have vocally varied the concerts.

PARIS.—M. Montigny, director of the Gymnase Theatre, who last year set a praiseworthy example to the heads of establishments, by granting, in consequence of the high prices of provisions, an indemnity to all the persons in his employment, for the four months from November to February of 5 to 20 per cent. according to their respective salaries, has just signified his intention of doing the same this year. The committee of dramatic artists has addressed a letter to M. Montigny, complimenting him on the kind feelings which have dictated this act.

Signor Verdi has done his best to deprive the Parisians of the *Traviata*; he is now expending his money and malice in attempting to prevent the beautiful bewitching little Piccolomini from enchanting us with the *Traviata*. An action at law is pending between M. Calzado, director of the Théâtre Italien, and M. Verdi, with respect to the former's right to represent the *Traviata*.

* We recollect nothing of this when *Geneviève* was given at the Adelphi. Mr. Bourcicault must have been dishing up his melodrama in the hope of suiting Transatlantic tastes.

ture of that composer. M. Calzado announced for Saturday evening the performance of another of Verdi's operas, the *Traviata*, and on the morning of that day M. Boyer, director of the Vaudeville Theatre, applied to the President of the Civil Tribunal sitting in chambers, for an order on M. Calzado not to perform the piece, on the ground that the libretto is taken from the *Dame aux Camélias*, by Alexander Dumas, jun., which is the property of the Vaudeville Theatre. But after hearing M. Calzado, the President declined to interfere in the matter, leaving M. Boyer, if he thought fit, to apply to the full court on the subject.

The distribution of prizes at the Conservatoire de Musique took place on the 1st instant; M. Alfred Blanche, chief secretary of the Minister of State, was nominated, not only by the minister, but also by the Emperor, to be present at this celebration. The chief secretary took his place at the table, having at his right M. Camille Doucet, superintendent of the theatre, and at his left M. Auber, director of the Conservatoire. Some members belonging to the institute, amongst whom we remarked M. Halévy, secretary of the Fine Arts Academy, and M. Ambroise Thomas, professors of the Conservatoire, and members of the jury, ranged themselves round the table. M. Alfred Blanche opened the meeting with an address, in which, after having congratulated the pupils upon the successful results of the late examination, he referred to the losses sustained by the Conservatoire during the year.

"The year that has just elapsed," said the chief secretary, "has dealt hardly with the Conservatoire. Adolphe Adam has been carried off in a most sudden and unexpected manner, in the full vigour of manhood; with him, there was no interval between life and death, and the friends who had bid him farewell on the preceding evening were awaiting the coming day, in full assurance of greeting him once again. Certainly he has not taken away with him the secret of popular music; but how truly he excelled in this! How completely his lively easy manner gained him favour with the multitude; how easily were his tunes retained, heard but a single time; how universal was their popularity! And if the liveliness of his mind delighted in those easy forms of musical expression which render prompt and rapid the sympathy between the composer and his audience, it was assuredly not that he was wanting in delicate and ennobling inspirations, nor that his imagination to which science was a slave, would, if called upon, have failed at any time to construct a masterpiece of art. If he was fond of lending that attractive spirit to the *Brasseur de Preston*, and to the *Postillon de Longjumeau*, did he not find for the poetic *Giselle* the sweetest harmonies, the most touching melody? And is not *Le Châlet* ranked among masterly productions, from its charming arrangement, at once so rich and so complete?"

"A few days after Adolphe Adam's death, you lost M. Bordogni, whose zeal was not cooled by age. He will long be remembered as the most skilful and methodical instructor in vocal music.

"Among his pupils who in their turn have become masters, one only would have sufficed to establish his renown and insure our gratitude. She was still more than a singer surrounded with the most attractive charms, she was song itself, and essentially French song—the one I allude to is Madame Cinti-Damoreau.

Wherever she has appeared, either at the Italian Opéra, the Opéra, or the Opéra Comique, she has left behind her a lasting and permanent remembrance. She knew so well how to awaken and to retain the sympathy of a captivated audience; and her versatility was extraordinary. She was equally effective as Mathilde in *William Tell*, the Countess in *Le Comte Ory*, Lucrezia, Henrietta, and Angela!

"Being appointed in the Conservatoire, Madame Damoreau found in her teaching the happiest application of her eminent qualities. And when illness, more powerful than will; when the sentiment of duty, stronger than self-interest, made a premature retirement necessary for her, your sincere and lasting regrets accompanied her to her retreat. . . . The gaps that have been made among you, gentlemen, are filled up to day. Adolphe Adam has been succeeded by M. Ambroise Thomas. By calling M. Laget to the professorship of the Conservatoire de Paris, the minister has not only rewarded personal merit but he has shown a desire to testify his solicitude for the branch establishments in the provinces, and his especial satisfaction with the branch establishment of Toulouse. M. Fontana, who succeeds

M. Bordogni, has already elsewhere furnished proofs of the services which the Conservatoire has a right to expect at his hands.

"Pupils and masters, generals and soldiers, all are at their posts, the lists once again opened are cleared for the contest; victory will rest with the most worthy. In awarding crowns to the victors, let us show to the rivals of the coming year, the objects for which they have to contend."

After this discourse, which was interrupted several times by general marks of approbation, the list of those who had obtained prizes was read by M. Morin, professor of the Conservatoire; and each pupil, on his name being called, came forward to receive the scores, the books, the instruments, the medals, or the diplomas, which he had gained.

At the concert which followed the distribution, the pupils who had obtained prizes, executed various pieces of lyric and dramatic declamation, and some instrumental music. A remarkable symphony by Jules Cohen, for twelve wind and stringed instruments, was played admirably. A concerto of Bach's was executed with great brilliancy by Madlle. Marchand and Dauvin, and M. Diemer. An overture, by a full orchestra, was performed with good effect. The public received with equal favour Madlle. Leocadie and M. Deschamps in two scenes from the *Intrigue Epistolaire*, Madlle. Lebrun in the fourth act of *Les Horaces*, M. Deschamps in the second act of the *Distrait*, M. Coeulte and Madlle. Dupuy in fragments from the second act of *Jerusalem*, Madlle. L'Hentier and M. Archambaud in selections from the *Maitre de Chapelle*.

A young lad named White met with very great success. He obtained the first violin prize for executing with unusual talent a remarkable concerto, by Allard, his teacher.

The meeting was concluded at five o'clock.—*Débats*.

An unusually brilliant and fashionable audience was assembled on Saturday last at the Italian Opera, to witness the *début* of Madlle. Piccolomini in the *Traviata* the lady and the opera being alike new to the French stage. The extreme youth, exquisite beauty, ingenuous manners and evident genius of the *débütante* supported her through an ordeal of an extremely trying character, and, the critical nature of a Parisian auditory considered, her reception must have more than answered the sanguine expectations of her friends. There were, it is true, some old *habitues* who, not discriminating the nature of the reputation which had reached their ears across the Alps and the English Channel, had expected to find a full fledged Grisi or Malibran, in the young girl, scarcely 21, and who expressed some disappointment at the want of an immense volume of voice, and of those startling feats of execution which are only to be accomplished by long practice. But her voice, though not of extraordinary power, sufficiently filled the theatre, and its sweetness and purity were greatly admired. Many thought that, like all the productions of genius, her entirely original style required to be studied before it could be thoroughly appreciated. She is eminently a dramatic artist, and seeks less to produce special effects than to contribute to the *ensemble* of the piece according to the idea of the composer.

Mario—his first appearance in *La Traviata*—was exquisite. His aria, which opens the second act, was delivered with great enthusiasm, and was much applauded.

"Addio, del passato," and the duett "Parigi, o cara," seemed to find great favour.

The part of Germont (*père*), was filled by Graziani most efficiently. His "Di Provenza," was very expressively given.

Piccolomini was recalled several times in the progress of the opera, and with Mario at the conclusion.

The Paris papers do not seem to know how to make up their minds about the *petite artiste's* talent. One says, "she at one time has the air of a child: at another, all the appearance of mature age. She sings, but is not a *cantatrice*; she plays with talent, yet she cannot be called an actress:—at one moment she appears inexperienced and simple, the next, one would think she had been for at least ten years on the boards. She is an enigma—a problem."

The Empress was so much disappointed at being prevented from hearing Piccolomini on Saturday evening, that an imperial order was sent to M. Calzado for an extraordinary representation, which took place on Monday evening, at which their Majesties attended.

Musical Announcements.

(Continued.)

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The MUSICAL DIRECTORY for 1857,

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MEMORY.—A Serious Glee for 3 Voices.

The words written by S. LOVER, Esq. Inscribed to the memory of the late lamented Major WILLIAM PITCAIRN CAMPBELL, Son of the Rev. Augustus Campbell, Rector of Liverpool, by the Composer, GEORGE HOLDEN. Price 3s.

LONDON: published for the Composer, by CRAMER, BEALE, and CHAPPELL. To be had of Messrs. HIME and SON, Church-street; Mr. J. SMITH, Lord-street; and at the Composer's Residence, 22, Rodney-street.

Miscellaneous.

THE MUTUAL LIFE ASSURANCE SOCIETY.

39, KING STREET, CHEAPSIDE, LONDON.
Established 1834.

This is a purely Mutual Life Assurance Society, with a Capital of more than £250,000 invested in Government and Real Securities, created entirely by the steady accumulation of the Premiums, and all belonging to the Members. The Assurances in force are £1,250,000, and the Income upwards of £50,000 per annum.

Detailed Prospectuses and Forms of Proposal, together with the list of Bonuses paid on the Claims of the past year, and the General Cash Account and Balance Sheet of the Society to the 31st December last, will be given on a written or personal application.

CHARLES INGALL, Actuary.

The friends of the Society and the general public are respectfully advised that any Assurances effected within the present year will have the advantage of one year in every Annual Bonus.

HOLLOWAY'S PILLS.—The Paragon

Remedy.—Charles Robertson, Brighton, informs Professor Holloway he was afflicted for nine years with Asthma; several physicians pronounced his case hopeless, and being a private in the Royal Marines, he received his discharge, and returned to his native place. The difficulty in breathing, and that choking sensation so peculiar to the complaint, compelled him to rest by night in an easy chair. When every hope and every remedy had failed, by the aid of this inestimable medicine he was restored to perfect health.—Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidici, Smyrna; and E. Muir, Malta.

FASHIONABLE DANCING.

Mr. LLOYD, teacher for the Royal Balls, instructor of the officers of the army and navy, RECEIVES PUPILS of all ages, private or incognito, or in select classes; completes them in a few lessons.
97, Quadrant, Regent-street. Ladies and children are instructed by a lady from Paris.

DANCING.—Bayswater.—Mr. and Miss

KING have the honour to announce their CLASSES for DANCING, Deportment, and Calisthenic Exercises have RE-ASSEMBLED at their residence, Belmont-house, No. 74, Queen's-road, Bayswater. Schools and families attended.

Riding Schools and Hunting Grounds,

Kensington-gate, Kensington.—This vast establishment, with its seven acres of land so disposed as to combine all the features of the hunting-field and the covered school, enables the Messrs. BLACKMAN to guarantee their pupils a proficiency elsewhere unattainable. Schools attended.

Book Auction Rooms, 191, Piccadilly.—Established 1794.

MESSRS. PUTTICK and SIMPSON

beg to announce that their season for SALES of LITERARY PROPERTY has commenced. In addressing executors and others entrusted with the disposal of libraries and collections (however limited or extensive) of manuscripts, autographs, prints, pictures, music, musical instruments, objects of art and vertu, and works connected with literature and the arts generally, they would suggest a sale by auction as the readiest and surest method of obtaining their full value; and conceive that the central situation of their premises (near St. James's Church), their extensive connection of more than half a century's standing, and the careful circulation of their catalogues in all parts of the country, and when necessary, throughout Europe and America, are advantages that will not be unappreciated. Messrs. P. and S. will also receive small parcels of books or other literary property, and insert them in occasional sales of property of a kindred description: thus giving the same advantages to the possessor of a few lots as to the owner of a large collection. Libraries catalogued and arranged, and valued for the probate or legacy duty, or for public or private sale.

Exhibitions, &c.

ROYAL POLYTECHNIC.—

On Monday Evening, the 15th instant, at Eight, J. Quilter Rumball, Esq., M.R.C.S., will deliver the first of a Course of Lectures "On the FIVE SENSES."

On Tuesday, at Three, and Thursday, at Three and Eight, Lecture "On VOLTAIC ELECTRICITY," with brilliant Experiments by Mr. I. L. King.

On Wednesday, at Four and Five, Lecture "On CHEMISTRY OF FIREWORKS," by J. H. Pepper, Esq., with tasteful Illustrations by Mr. Darby, the celebrated Pyrotechnist.

On Monday and Saturday, at Three, and Friday at Three and Eight, Lecture "On BESSEMER'S NEW PROCESS."

On Saturday Evening, at Eight, MUSICAL LECTURE by Mr. G. A. Cooper, assisted by Mrs. G. A. Cooper.

Mr. Leicester Buckingham's Entertainment, entitled LIFE in the WEST, illustrated with beautiful Dissolving Views, by George Harvey, Esq., every Morning and Evening at a Quarter-past Four and a Quarter-past Nine.

For all the other Lectures and Entertainments, see Programme of the week.

Admission to the whole, 1s.; Children and Schools, half-price.

Last Exhibition of the Original Drawings of SIMPSON'S SEAT of WAR in the EAST

(Colnaghi's authentic Series).—From the 8th until the 22nd instant, DAILY, from 10 o'clock until 7, the whole of the original Water-colour Drawings made by Mr. Simpson in the Crimea, as well as Mr. Fenton's renowned Photographs, and every other illustration of interest connected with the War, will be exhibited prior to the sale of the entire remaining copies of Simpson's work. This will be the last opportunity afforded the public of inspecting the originals of this splendid national work, at Southgate and Barrett's great Rooms, 22, Fleet-street. Admission free on presentation of card.

FLEMISH SCHOOL of PAINTING.—

The FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.

VAN DEN BROECK, Sec.

THE ZOOLOGICAL SOCIETY'S

GARDENS, in the Regent's-park, are OPEN daily.—Admission, 1s.; on Monday, 6d.; children under 12 years of age, 6d.

Exhibitions, &c.

(Continued.)

MR. ALBERT SMITH'S MONT BLANC, Baden, Up the Rhine, and Paris, is NOW OPEN EVERY EVENING (except Saturday), at 8 o'clock. Stalls, 3s.; area, 2s.; gallery, 1s. Stalls can be secured at the box-office, Egyptian-hall, Piccadilly, every day, between 11 and 4, without any extra charge. The Morning Representations take place every Tuesday and Saturday, at 3 o'clock.

THE SOULAGES COLLECTION OF ITALIAN ART will be EXHIBITED to the public on and after Monday next, Dec. 8, at Marlborough-house, Pall-mall. Admission free on Mondays, Tuesdays, and Saturdays; and by payment of 6d. on Wednesdays, Thursdays, and Fridays.

DEEP INTEREST being evidenced by the public to inspect the GRAND PICTURE of the ALIENED GENERALS and their OFFICERS before SEBASTOPOL, Messrs. Lloyd, Brothers and Co. have secured the picture for a few days longer; it will, therefore, remain at the Great Room in the Auction Mart, city, till December 12, and then will be positively removed. Cards (the date of which has expired) will be admitted up to the day of closing. Brilliantly lighted with gas. Open from 10 to 4 each day. Admission, 6d. each person. The picture contains 89 portraits from the life.—22, Ladgate-hill.

GRAND GERMAN FAIR & MUSICAL PROMENADE REMOVED from the Portland Bazaar to the Portland Gallery, opposite the Royal Polytechnic Institution, Regent-street. Open from Ten a.m. till Six p.m. Admission free.

Miss P. HORTON'S Popular Illustrations—Mr. and Mrs. T. GERMAN REED will give the above ENTERTAINMENT, at the Gallery of Illustration, EVERY EVENING (except Saturday), at 8 o'clock. A Morning Performance every SATURDAY, at 2 o'clock.—Stalls, 3s., 2s., 1s., may be secured at the Gallery, and at Cramer, Beale, and Co.'s, 201, Regent-street.

GORDON CUMMING, THE LION SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday) at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harries Wilson. Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge) 3s.—232, Piccadilly.

SALLE VOUSDEN, 315, Oxford-street, ten doors from Regent-circus, has been fitted up and decorated expressly for the representation of the new and original Entertainment, entitled THE UNITY OF NATIONS, by Valentine Vausden, as performed by him for 300 consecutive nights in Dublin. Every evening during the week (Saturday excepted). Doors open at half-past 7, to commence at 8 o'clock. Admission, 1s.; unserved seats, 2s.; stalls, 3s., which may be secured at Mr. Mitchell's, Royal Library, 35, Old Bond-street.

PANORAMA of ST. PETERSBURGH is now OPEN, at Burford's, Leicester-square, taken from the Observatory, and showing the Palaces, Admiralty, and other public buildings of this magnificent city. The Fall and Interior of Sebastopol, taken from the Malakhoff, with the assault on it and the Redan, is also open, and the Bernese Alps are now on view.—Admission, 1s. to each Panorama. Open from 10 till dusk.

MADAME TUSSAUD'S EXHIBITION, Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admission, 1s.; extra rooms, 6d. Open from 11 till dusk, and from 7 to 10. Brilliantly illuminated at 8 o'clock.

PHILHARMONIC HALL and SALLE

de DANSE, Newman-street, Oxford-street, licensed pursuant to Act of Parliament. Open every evening. Boxes, 1s.; amphitheatre, 6d.; area, 3d. GRAND CONCERT, supported by talented vocalists, and splendid Ballet by the Douin Family. The Brothers Elliott in their drawing-room entertainment. The elegant Ball Room will be thrown open at half-past nine. Dancing to George Hayward's renowned band. Ladies and gentlemen paying to the boxes or amphitheatre, will receive a free pass to the Salle de Danse, from the Philharmonic Committee, who hold their soirées dansantes nightly. Subscription, one night, 6d., monthly, 10s. 6d., quarterly, £1 12s. 6d.

PARIS.—PARISIANS AND THEIR

Pursuits, Baden, Black Forest, Caricature, rough Diorama Sketches, and Piano.—CHARLES OKEY, K.L.H. Every evening (except Saturday) at 8. Tuesday and Saturday mornings at 3. Area, 1s.; Stalls, 1s. 6d.—Regent Gallery, Quadrant, Regent-street.

TOUR of EUROPE.—GREAT GLOBE,

LEICESTER SQUARE.—VOYAGE TO SEBASTOPOL AND BACK, by the Danube and the principal Cities of Europe, at Twelve, Three and Eight o'clock. The Oriental Gallery of the Arms, Costumes, and the People of the East, life size.—The Model of Sebastopol.—The Model of the Earth, with Illustrative Lectures every hour. A collection of Russian arms, pictures, and trophies. Military Gallery of the Armies of Europe. Admission to the whole building, 1s.; children and schools half-price. Open from 10 a.m. to 10 p.m.

CHARLES OKEY'S PARIS.—

Parisians—their Pastimes—St. Cloud—Versailles—Heidelberg—Baden—Wildbad—Caricature Piano—Rough Sketches. Every evening, except Saturday, at 8. Tuesday, Thursday, and Saturday mornings, at 3. Area, 1s.; stalls, 2s.—Regent Gallery, Quadrant.

Theatrical Announcements.

THEATRE ROYAL, DRURY LANE.—

Lessee Mr. E. T. SMITH.
Acting-manager . . . Mr. Charles Mathews.
Stage-manager . . . Mr. Robert Roxby.
Scenic artist, . . . Mr. William Beverley.

On Boxing-night, the 26th instant, will be produced a Grand Comic Christmas Pantomime, by E. L. Blanchard, Esq., which, for gorgeous splendour and effects will surpass all the former pre-eminently successful efforts which has given to this establishment a world-wide celebrity for pantomime. The magnificent scenery by the inimitable artist, Mr. William Beverley, and the pantomime produced under the direction of Mr. Robert Roxby.

THEATRE ROYAL, HAYMARKET.—

Under the Management of Mr. Buckstone.
THIS EVENING, THE SCHOOL FOR SCANDAL, in which Mr. Murdoch will sustain the character of Charles Surface; Sir Peter, Mr. Chippendale; Sir Benjamin Backbite, Mr. Buckstone; Crabtree, Mr. Compton; Joseph, Mr. Howe; Sir Oliver, Mr. Rogers; Sir Harry (with a song), Mr. W. Farron; Lady Teazle, Miss Reynolds; Mrs. Candour, Miss Talbot; Lady Sneerwell, Mrs. Poynter; Marie, Miss E. Sabine. After which, the new farce of A FAMILY FAILING, in which Miss Blanche Fane and Mr. Buckstone will appear. With Perca Nena and her unrivalled Company of Spanish Dancers, in THE ALHAMBRA, being positively the last week but one of their final engagement. To conclude with THE DUMB BELLE. On Monday next, in consequence of its enthusiastic reception, the comedy of Money will be repeated.

ROYAL OLYMPIC THEATRE.—

Under the Management of Mr. Alfred Wigan.
THIS EVENING (Saturday) VIVES AS THEY WERE, AND MAIDS AS THEY ARE. To conclude with a new farce, called JONES, THE AVENGER. Jones, the Avenger, Mr. Robson.

THEATRE ROYAL, ADELPHI.—

Proprietor and Manager, Mr. B. WEBSTER.
Genuine Success.—Unprecedented Attraction.—Re-appearance of Mr. Benjamin Webster, and revival of the Great Adelphi drama of Janet Pride.—The grand terpsichorean spectacle of The Elves, or The Statue Bride, every evening, with Mr. Wright and Madame Celeste.—THIS EVENING, the great Adelphi drama of JANET PRIDE. Richard, Mr. Benjamin Webster; Dickey Trotter, Mr. Wright; Black Jack, Mr. P. Bedford; Janet Pride, Madame Celeste; Minnie, Miss Mary Keeley. After which, the popular terpsichorean spectacle of THE ELVES, or The Statue Bride. Sylvia (the Statue Bride) Madame Celeste. Other characters by Messrs. Wright, Paul Bedford, C. Selby, Le Bar; Messdames Wyndham, Mary Keeley, K. Keely, Chatterley, Arden, &c.

ROYAL PRINCESS'S THEATRE.—

Under the Management of MR. CHARLES KEAN.—THIS EVENING, A MIDSUMMER NIGHT'S DREAM, and the petite comedy of OUR WIFE; or, The Rose of Amiens. Mendelssohn's celebrated Overture to A Midsummer Night's Dream will commence 5 minutes before 7.

ASTLEY'S ROYAL AMPHITHEATRE.

Lessee and Manager, Mr. Wm. Cooke.
On Monday, December 15th, and during the week, Shakespeare's MACBETH, with equestrian illustrations and gorgeous effects equal, if not surpassing, those which accompanied and sustained the renown of Richard III., which was performed the unparalleled number of Ninety consecutive nights—unprecedented in any theatre in the world.

Musical Instruments.

PATENT CONCERTINA, for £1 16s.,

of superior make, six-sided, with the double action, to play in five keys. Concertinas having the full compass of notes (48 keys), from 4 to 12 guineas: the latter as used by Signor Regondi.—Manufactured by the inventors and patentees, WHEATSTONE & Co., 20, Conduit-street, Regent-street, where may be had their New Patent Duet Concertina, at £1 11s. 6d., and £2 2s.

PIANOFORTES, Seventeen Guineas,

for hire 12s. per month, warranted by a stamped guarantee for seven years, having metallic plate, 61-octaves, and all recent improvements. A drawing fac simile sent for three stamps.—R. J. VENN, pianoforte manufacturer and music seller, 65, Baker-street, Portman-street. All music half-price.

Pianofortes and all kinds of Musical Property Sold.

Messrs. KELLY and Co., Auctioneers of Musical Instruments, receive every description of musical property for SALE. Messrs. Kelly and Co. confidently submit this mode of disposal as the most advantageous in every respect, as from their experience with musical instruments during the last 20 years, and their large connexion, they can ensure the full value being realized. Pianofortes, organs, and harps warehoused or sold on commission. 11, Charles-street, Middlesex Hospital.

HARMONIUMS.—NEW MODEL.

CRAMER, BEALE, and Co., 201, Regent-street.

CONACHER & BROWN (from London),

ORGAN BUILDERS, Huddersfield.

BISHOP and STARR, Organ Builders,

1, Lisson-grove, South, have now several of their small ORGANS termed the "Organetto Profondo," in various stages of progress. The great desideratum of depth of tone, with power in a small space, and at a moderate price, render them suitable either for the chapel or parlour.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, December 13, 1856.